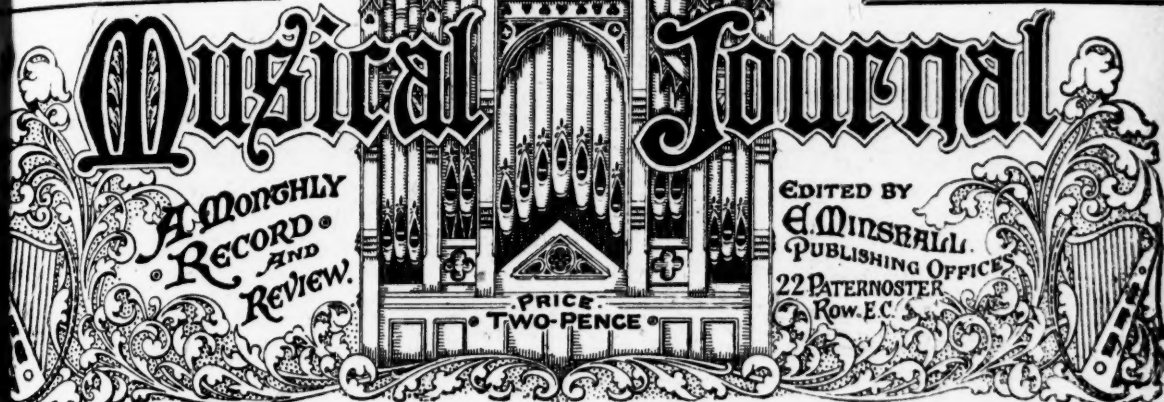


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THE MUSICAL JOURNAL.

APRIL, 1908.

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The Musical Journal,
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MR. THOMAS LEAVER, the energetic organist of Besses Congregational Church, has sent us a copy of the catalogue of anthems, glees, etc., contained in his choir library. We doubt very much whether any Free Church choir in the country can produce such an excellent selection, and probably in the Established Church only some of the cathedrals can equal it. Here are the figures:—Anthems, 245; vespers, 19; introits, 80; glees, part-songs, choruses, etc., 104. Amongst the anthems are to be found many of the well-known standard compositions, and we can hardly find one that can be termed "weak." The choir must be very capable to tackle some of the pieces. There is evidently much earnestness, enthusiasm and hard work in Mr. Leaver and his choral forces.

There must be a temptation to purchase old pianos just now. A Clacton lady recently purchased a dilapidated instrument at a sale, but on getting it home she found some of the notes would not respond to her touch. Her son-in-law took the front out to try and remedy the defect. He failed to discover the cause of the missing notes, but he found hidden amongst the wires notes of another kind that more than made up, viz., bank-notes to the value, so it is stated, of over £1,000.

"Potted music," otherwise phonograph and gramophone records, has just received a stimulus in America. The Supreme Court has decided that the composer or owner of the copyright of any music cannot prevent anyone who chooses from reproducing it by means of perforated rolls or discs.

♦♦♦♦

The minister of a church in a small country town writes us saying his congregation want an organ, and are prepared to spend about £400 on it. "Which is our best way to proceed to get a satisfactory instrument? We have no one amongst us qualified to advise." As this is a very frequent position, especially for country churches to be in, we reply in this column. Undoubtedly the best thing is to call in an organist who understands organ building—and in whom confidence can be placed—and ask his advice. After seeing the church, he would draw up a specification of a suitable instrument, and advise what builders should be invited to send in estimates. When the order is placed, he should watch the progress of the work and finally pass it on completion. Some churches ask numerous builders what they can do for a certain sum. That, in our opinion, is not a wise course to pursue. The quality of the work varies with different firms, and the prices are correspondingly unequal. These various schemes and figures in the hands of an inexperienced "organ committee" are confusing and sometimes misleading. Second-hand organs should be avoided except the history of the instrument is well known. Under the guidance of a qualified expert, a church cannot go far wrong in an organ purchase.

♦♦♦♦

The Leeds Nonconformist Choir Union must be congratulated upon the excellent progress it has made. Though not yet two years old, about 800 singers took part in the concert reported in another column. When will Birmingham, Bristol, Liverpool, and other large cities and towns follow the example of Leeds and form local choir unions? Is there no one sufficiently enthusiastic in these places to take the initiative?

♦♦♦♦

A new musical society is to be formed called "The Musical League." The objects are—

(a) To hold an annual festival of the utmost attainable perfection in a town where conditions are favourable.

(b) To devote the programmes of these festivals to new or unfamiliar compositions, English and foreign.

(c) To make use, as far as possible, of the existing musical organisations of each district, and of the services of local musicians.

(d) To establish a means by which composers, executive musicians, and amateurs may exchange ideas.

Sir Edward Elgar is the president. Dr. Hans Richter has consented to direct the first festival, which will probably be held in Manchester in the autumn.

Passing Notes.

THE *Musical Herald* has provided us with an excellent theme for discussion by printing the letters of various music-publishing firms regarding the value of the Mus.Doc. degree to a composer of songs. Dr. Sawyer, it may be remembered, told recently of a certain firm which always sends back a song, without looking at it, when the composer is known to be a Mus.Doc. I am bound to say I have some sympathy with that firm. Of course, I do not agree with the popular view of the Mus.Doc., as expressed by Dr. Sawyer—"a pedagogue who knows nothing about music, and is more or less an ass, musically." The trouble about the Mus. Doc., in this particular connection, is that he knows too much about music. In other words, when he sits down to compose a song, he is apt to think first of showing off his learning. I know one Mus.Doc. who cannot compose anything without introducing bits of canon and fugue and other pedantic nonsense. Handel could do all that, and yet when the Mus.Doc. was offered to him he declined it as being "that which the blockhead wants." It is probably a rash thing to say, but—well, I will put it in question form: Has any Mus.Doc. ever composed a song which became really popular? On the other hand, think of the men of no degree (Stephen Adams, and many more) who have flooded the country with popular songs. Mr. William Boosey (not quite grammatical himself), puts the thing in a nutshell when he says, on behalf of his firm: "I prefer a pretty idea badly expressed grammatically than [to] a piece of clever writing that is barren of an inner thought." So do they all, though they won't confess it.

Some years ago a correspondent wrote to a Scottish daily to say that, when at Cockenzie, near Edinburgh, he was "much amused to see and hear the parish minister leave the pulpit to play the harmonium and lead the choir." This, it appears, was his usual practice. I have been reminded of the circumstance by the recent death of the Rev. E. Husband, of Folkestone, who had been for many years his own organist and choirmaster. May I add another instance quite as interesting, but with a slight difference. During my rambles in a part of Hampshire in the early eighties, in a beautifully wooded district between Basingstoke and Winchester, I met with the vicar of a small isolated village. He showed me his quaint, old church, and told me that he and his four children, who played five instruments between them, were responsible for the music at all their services held in the church, the vicar leading and conducting the choir, as well as carrying out the other duties of his office. This was not a fad, but an absolute necessity, as there was no person available to play an organ or harmonium, even if they had one.

In connection with these competitions to ascertain which are the most popular hymns, it is curious to observe how "Rock of Ages" keeps its

prominent place. In a recent voting-list it stands second among ten hymns, the first place being given to "Abide with me." I have a note of a similar competition in the year 1887, when these positions were exactly reversed; that is to say, "Rock of Ages" came first, and "Abide with me" second. In that case "Jesu, Lover of my soul," was third, with "Lead, kindly light," as number six, whereas now "Lead, kindly light" is number three and "Jesu, Lover of my soul" number four. In the 1887 competition, "From Greenland's icy mountains" appeared among the favourites, but it has no place in the 1908 list of ten. Anyway, there is no doubt about "Rock of Ages," though I must confess that in my own experience it is not the hymn that is most in actual use. An American Presbyterian divine not long ago collated ninety-eight hymn-books, including fifty-two used by the Churches of England and Ireland and the Episcopal Church of Scotland, and eleven used by English Nonconformists and in Scotland. He found a good many interesting things, but nothing more interesting than this, that "Rock of Ages" was the only hymn which appeared in all the ninety-eight collections. He would be a bold editor, to be sure, who would dare to leave out that popular favourite.

Missionary stories are sometimes good, and sometimes—not good. The other day I heard one in connection with "Rock of Ages," which I call good. The missionary was telling of the difficulty of getting the Hindoo to understand English religious imagery. He quoted the first two lines of Toplady's popular hymn. These lines, he thought, expressed a simple idea that should be very comforting to his flock. He therefore had them translated by a Hindoo Bible-student. Asking one day what they meant, he received this astonishing rendering into English:

Very old stone, split for my benefit,
Let me absent myself under one of your fragments.

This shows the difficulties our missionaries have to contend with! Nevertheless, I suppose "Rock of Ages" is the most translated of all our hymns. Mr. Gladstone rendered it into Latin verse so long ago as 1848. A traveller tells us that he entered one Sunday an Armenian church in Constantinople and seeing great numbers of the congregation in tears during the praise, he asked what it was they were singing. It was "Rock of Ages" in a Turkish translation. It is easy to pick faults in Toplady's lines, but he would be a heartless man who would attempt to detract one iota from the power of a hymn which has been the source of comfort to so many thousands of fellow Christians.

Can nothing be done for our tortured nerves in the matter of the motor car "hoot"? The ordinary motor horn at best is not a melodious instrument,



and unfortunately in the town its note is only one of innumerable, more or less painful noises. Things would not really be so bad if it were not for that mad passion for exaggeration which seems to possess so many motorists. There are motor horns and sirens which give out sounds that to the musical ear suggest nothing but the lowest inferno. One absolutely diabolical invention is a whistle blown by the exhaust from the engine. According to its inventor, this fiendish contrivance can be heard at a distance of four miles! That kind of

thing is a mere senseless monstrosity; a motorist might as well carry a Maxim gun. The average decent motorist is unlikely to adopt such weapons, but it is not improbable that a few of the baser sort—the road-hogs—may take them up. And the important point for the ordinary citizen is that he has practically no defence. The time will come, I am positively certain, when legislation will put an end to most of the head-splitting din from which we now suffer. Modern nerves can't stand it much longer.

J. CUTHBERT HADDEN.

Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS.DOC., TRINITY UNIVERSITY, TORONTO; F.R.C.O.;
L.MUS.L.C.M.; L.MUS.T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

So many of these notes have been concerned with the exposure of and adverse comments upon the foolish preference manifested by certain Free Churches for Anglican musicians, that I should not have alluded to the matter again but for the courteous comment upon my February notes which appears in *Musical Opinion* for March, under the *nom de plume* of "Open Diapason." Although, practically, at one with me in my strictures and conclusions, there is one point in which my accomplished friend has failed to understand a plain man in his plain meaning. "Open Diapason" imagines that I object to Nonconformist appointments being bestowed upon Anglican musicians when the latter are (professionally and otherwise) the best men. But my objection, as I said in my notes last month, is to the bestowal of these appointments "upon more or less inferior musicians of another communion." The best man should always win. That is to say, the best all-round man, which is a distinction and a difference. But, in the particular cases I have pigeon-holed, the selected Anglican organist made a very poor second.

Writing to me the other day, concerning an Anglican organist who had been pitchforked into a Free Church appointment by a prejudiced organ committee, the pastor of the church says: "A. B. is a failure. I understand he is going to resign. He cannot do it too soon. He does not fit in with our church life. He thinks he knows it all, but he is living in a fool's paradise. I am sorry for him, but, like most Anglicans, he is not open to receive any advice." Yet this man was appointed over the heads of some most able Free Church applicants, his chief qualification being that he had held an Anglican appointment of quite the second rank. And in the matter of the editing of Free Church Hymnals, the occupation of a prominent Anglican appointment should never be taken to imply possession of the editorial faculty, or of the knowledge of the needs of the particular denomination for whose use the hymnal is intended. A prominent name on the title page of a hymnal is no guarantee that the greater and more irksome part

of the editorial work has not been entrusted to mere underlings. Hence my protest.

The writer of an appreciative article on one of our great cathedrals enquires "whether it is worth while to spend a vast sum of money on a round of daily services, performed for the benefit of a handful of people, when at the doors of the sacred building there is so much misery and poverty?" Questions of this character I am never particularly keen about answering. They have their Scriptural counterpart in the question of Judas anent the box of ointment, and the answer he received has been ringing in the ears of Christendom for twenty centuries, so it does not need quotation. What would happen if such questions were answered in the affirmative is well illustrated by the true story of the ladies who, during self-denial week, decided to do their own house work. Result? Their usual charwoman unable to pay her weekly rent!

Besides, the best supporters of church music are nearly always those who are most prominent in the cause of general charity. And setting aside the fact that good musical services are more often crowded than sparsely attended, even if such services were attended by "a handful of people," as may sometimes be the case in thoroughly unmusical neighbourhoods, they would be worth conducting if only the "handful" were musically or morally benefited. One of the crying needs of Nonconformity is the want of a fund to establish frequent or daily choral services in our large centres of population. Such services would not only serve as a source of inspiration and information for Free Church musicians, but would be the means of supporting and encouraging the best vocal and instrumental talent in the Free Churches, instead of, as at present, driving it into the cathedrals and church appointments of other communions.

A correspondent directs my attention to the growing popularity of the English concertina, and the reintroduction of the instrument into the concert-

room—a revival particularly noticeable this season. This fact is the more gratifying, because the English concertina is really a most delightful and artistic instrument. Its wretched German imitation, or rather caricature, has done more than can possibly be stated to prejudice the musical public against the concertina proper. Whereas, the two instruments are scarcely comparable. The German concertina, with its imperfect tone and mechanism, suggest slumdom, or some benighted rural district. Whereas the English concertina is an ideal instrument for the drawing-room, and, with certain limitations, for the concert-room also. With slight adaptation most classical music for violin and pianoforte can be rendered with the English concertina as the solo instrument. Indeed, in this way I have enjoyed reading many a movement from classics for the piano and violin, when a violinist has not been available.

To mention any contemporary performers on the

English concertina might seem invidious, but the names of Miss Edith Drake and Miss Christine Hawkes are well known, and who has not heard of the veteran performer, Mr. J. C. Ward, now in his 73rd year? Mr. Ward studied his instrument under George Case, one of the earliest teachers of and performer upon Sir Charles Wheatstone's invention, and has written some interesting works for his instrument. Regondi, who was born of Italian parentage in Geneva in 1822, was the first to popularise the English concertina. For him Molique wrote two concertos, and a sonata for piano and concertina. Another celebrated player was Richard Blagrove, of Nottingham, for whom Sir George Macfarren wrote his quintett for concertina and strings. The octogenarian Dutchman, Edouard Silas, so long settled in this country, has also written an Adagio for eight concertinas, and a quintett and several trios for concertina with piano and strings. Who, after this, shall say that the English concertina is not a classical instrument?

Lines and Spaces.

BY J. R. GRIFFITHS, MUS. BAC.

My reference to Alfred Hollins, in the February number of this journal, brought me an interesting letter from this gifted blind musician. It was, of course, type-written, but he uses a different machine now to the one he used in his Normal Blind School days, and with his present Hammond instrument his letter is just as though written by hand. What a marvellous memory he has! He remembered perfectly the Sunday night he played at Christ Church, although it must be about twenty years ago. Referring to the occasion, he says: "You are quite right in saying that it was my first real acquaintance with a Lewis organ. When I was quite a boy, I played an accompaniment on the great Lewis in the St. Andrew's Hall, Glasgow, but I had no opportunity of becoming acquainted with it." He then adds, "I also recollect perfectly your coming to the Normal College, but had forgotten the 'Never say die' incident." When one bears in mind the vast number of organs he has played upon, organs by scores of different builders, it is astonishing to find him remembering the first time he touched an instrument by any one builder in particular.

* * * * *

Speaking of organs reminds me that various papers have been commenting on the Rev. Carey Bonner's recent statement, that he would like to burn ninety per cent. of the harmoniums used in Sunday-schools, and put pianos in their places. His opinion was that the harmonium was very rarely properly played, and that a better instrument to use was the American organ, while the piano was a thousand times better than either. Naturally, the comments have varied, some agreeing and others disagreeing with his statement. The real strength of Mr. Bonner's position lay in his

admission to a press representative that not one person in a hundred could play the harmonium properly, and this is just the point that many writers have missed. Plenty of people know sufficient of the piano to play Sunday-school tunes, for all the amateur pianist has to do is to play the chords as written in the tune-book. But before the amateur harmoniumist puts his fingers on the keys, he has to know a little about *blowing*, and must understand something about the effect of the stops he draws. And herein is the difficulty. In fact it is frequently overlooked by many people, who ought to know better, that the harmonium is essentially an *orchestral* instrument, and one which, by means of a proper use of its Expression stop, is capable of as minute shades of tone production as any wind instrument in the orchestra. Hence Mr. Bonner's position which, I take it, is practically this: where no competent harmoniumist is available—a condition probably obtaining in ninety per cent. of our Sunday-schools—it is better to use the piano than the harmonium. Speaking for myself, I quite think that the piano should always be found in a Sunday-school. It represents the string portion of an orchestra, and it is better for this instrument to do the bulk of the accompanying. But where there is a player who is master of the harmonium, and one who has a feeling for orchestration, and reserves his instrument for "wind" effects, then the combination of the two, as our Editor suggested last month, is an ideal accompaniment.

* * * * *

Somehow my notes this month seem to lead naturally one into the other. The last word in the foregoing paragraph reminds me of a letter I received from an amateur musical friend recently. He had been accompanying at a local entertain-

ment, and by one of those strange coincidences which sometimes happens, nearly all the singers asked the accompanist "to play the melody part prominently." His experiences of the evening, what with helping one singer here and another there, and doing all this on a piano hidden away under a gallery, made such an impression on him that he wrote them down and sent them off to one of our best London accompanists, a man of wide experience. This brought back a letter written on the spur of the moment, a letter so full of humour and quiet sarcasm that I thought my readers would enjoy reading a portion of it—I have my friend's permission to reproduce it.

"Now a few words of advice to you regarding accompanying:—

1. Always play the air of a song; this helps the singer.
2. Play it softly, so that the audience shall not hear it.
3. Play it, however, sufficiently loud for the singer to hear it.
4. When the singer makes a mistake, you should look as if it were *your* mistake. Singers are never wrong: accompanists always are.
5. If the song be in English, politely ask the singer to pronounce the words so that they shall sound like German.
6. If, owing to the good performance of the accompanist, the song be encored, do not step forward to receive the applause. Remember the accompanist is a nobody.
7. If you are reading the accompaniment at sight, be sure to have the piano in as dark a corner as possible. Remember that accompanists are expected to see in the dark.
8. It is good for the accompanist to perform on an indifferent instrument. Then, if the vocalist breaks down, it is the fault of the piano; if he doesn't, it shows what a good singer he is to go on in spite of the piano.
9. Always be on the alert to omit notes or bars or pages if this be the spirit of the vocalist.
10. Always be ready to insert notes or bars or pages if this be the spirit of the vocalist.
11. Willingly assist the vocalist when he asks you to transpose his song to a key between, say, D and E flat."

* * * * *

I noticed a paragraph in a religious weekly the other day which struck me as being somewhat misleading. Referring to a minister who preached the previous Sunday at Christ Church, Westminster Bridge Road, it stated that "in the evening the notices, the anthem, and other items of the service took up so much time that it was twenty-three minutes to eight when he began his sermon." Now the ordinary reader would naturally infer that the service began at 6.30, and that the "items of the service" had occupied sixty-seven minutes in performance. But inasmuch as the service commences at seven o'clock—at least, that was the

hour when Rev. F. B. Meyer retired a few months ago, and I have not heard of it being altered—these preliminary "items" only occupied thirty-seven minutes! And, unless an alteration has recently been made, this included the taking of the offertory. I think that in common fairness, the hour of commencing the service should have been stated.

THE N.C.U. FESTIVAL MUSIC.

MR. FREDERICK MEEN writes:—"The inclusion in the programme of the unfamiliar chorus 'O Praise the Lord,' by Handel, has aroused much interest amongst the choirs and conductors of the Nonconformist Choir Union.

"It is the Sixth Chandos Anthem, composed, with several others, while Handel was director of music at Canons, the seat of his patron the Duke of Chandos, between 1718-1720. Sir John Hawkins remarks that the daily performance of music at Canons at this time was superior in excellence to any European Court.

"The original MSS., says Dr. Mann, is carefully preserved among the invaluable treasures in the Fitzwilliam Museum at Cambridge. Among the musical books there are seven priceless volumes in Handel's own handwriting, and one, viz., this Chandos Anthem, is marked 1778, the date when it probably came into the possession of Lord Fitzwilliam, who was well known as a great admirer of Handel, and was one of the promoters of the Handel Commemoration.

"In this museum there is also the portrait of Handel, by Thornhill, painted for the Duke of Chandos, showing him seated at an old-fashioned keyboard, in full Court dress, with ruffles, and wearing a crimson velvet cap instead of the usual wig, and probably representing him about the age of thirty-five, when the anthem was written.

"The version in the N.C.U. book has been prepared from the edition of Handel's works issued by Dr. Arnold in 1786. George III. was a subscriber, and although the edition was never completed, about forty volumes were issued.

"Curiously enough, this excellent anthem has never been performed at any Handel Festival."

KUBELIK AT HOME.

A LOCAL official from Kolin wanted to see Kubelik one morning on business. The official had heard that Kubelik practised regularly from 11 a.m. to 1 p.m. every day, and that during that time he must never on any account be disturbed. However, the business of the local official was urgent and important, and he set off for Bychor with a carefully prepared apology for disturbing its master in his work. As the official came round a turning in the grounds, the violinist ran into his arms whilst speeding down a walk to escape from a pelting of daisies from two very diminutive hands. The carefully framed apology which was on the official's lips died away, and he stared at Kubelik in amazement. "I thought you were always very busy at this time," he observed somewhat hurriedly. "So I ought to be," answered Kubelik, "but—" he looked at the little red face and panting figure standing by, and the official, being a father himself, understood.—*The Lady's Realm.*

Master Musicians.

MR. EDWIN H. LEMARE.

MR. EDWIN H. LEMARE can claim a world-wide reputation as an organist of the very first rank. He certainly has no superior, and I much question whether he has an equal. What Madame Melba is amongst vocalists, or Mr. Paderewski amongst pianists, Mr. Lemare is amongst organists. His technique is absolutely perfect, for his hands and feet move with the greatest freedom even in the most difficult passages; his registration is always artistic, and the taste and feeling he displays at once stamp him as a most refined and cultured musician. It is no matter for wonder, therefore, that he should be in constant request for recitals not merely all over the British Isles, but also in Australia (which he has visited twice), New Zealand, and America. For recital engagements he has crossed the Atlantic Ocean no less than thirty-three times. How much Mr. Lemare has done to spread abroad a love for organ music of the best sort,

and how much inspiration he has created in players of the king of instruments, who can tell?

Edwin H. Lemare was born in Ventnor in 1866. His father is organist of Holy Trinity Church, a position he has held for forty-seven years. His grandfather was at one time organist at St. George's Church, Bloomsbury, and his great-grandfather, who was chaplain at Woking Cemetery, was very musical. Edwin was therefore born in a musical atmosphere, and the divine art soon showed itself in the child. Under his father's training the boy made rapid progress, and before his feet could reach to the pedals he played a service for his father. At the age of nine he appeared as solo pianist at a local concert, his playing being

very much appreciated. When he was twelve years of age the boy succeeded in gaining the Goss Scholarship at the Royal Academy of Music, and henceforth a musical career was marked out for him. At the R.A.M. he studied the organ under the late Dr. Steggall, harmony under Sir George Macfarren, and the piano under Mr. Walter Macfarren, and so much hard and thorough work was put in, that excellent progress was made.

The youth occasionally travelled down to Ventnor to help his father as accompanist in the Choral Society concerts which he conducted. Sometimes at the final rehearsal, when things went rather badly—as they will now and again even in the best choral societies—the father would encourage his choir by saying, "Ah! Edwin will pull us through all right when he comes." And Edwin always did.

After leaving the Academy, Mr. Lemare studied under the late Dr. E. H. Turpin, with whom he lived,

and he says he gained more from him than from any other teacher he ever had. He was my "guide, philosopher, and friend," says Mr. Lemare, "and to him I am greatly indebted and was much attached."

At an early age Mr. Lemare received his first church appointment at St. Mary's Brookfield, Highgate. From there he removed to St. John's, Finsbury Park. In 1886 he was appointed organist at the Town Hall, Cardiff, but he only remained there four months, as he accepted the position of organist at Sheffield Parish Church, a responsible post for a man not yet of age. But London had attractions for him, and after a time a move was made to Holy Trinity, Sloane Street, where he remained



MR. EDWIN H. LEMARE.

No. 5.

O PRAISE THE LORD WITH ONE CONSENT.

Prepared for the Twentieth Festival of the Nonconformist Choir Union from DR. ARNOLD'S Edition,
published in 1789-90.

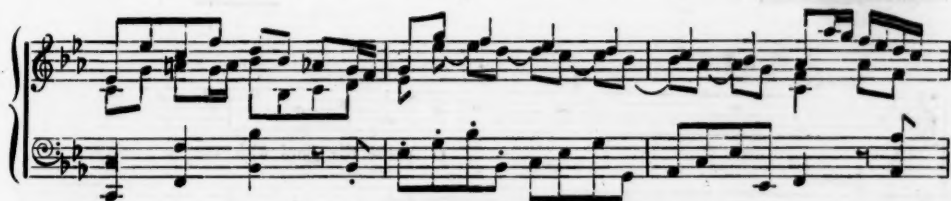
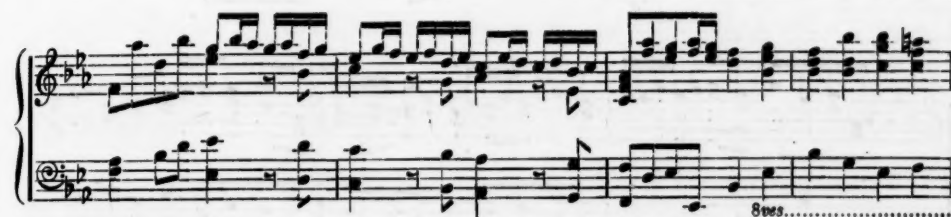
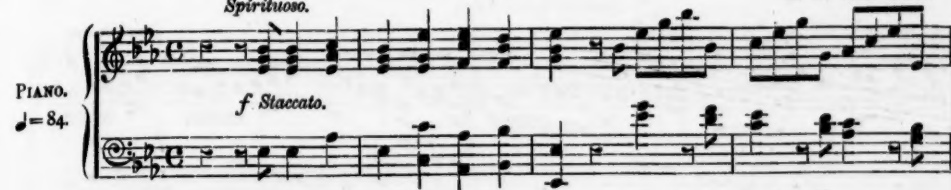
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G. F. HANDEL.

Spirituoso.

PIANO.
♩ = 84.

f Staccato.



O PRAISE THE LORD WITH ONE CONSENT.

The piano accompaniment consists of four systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The first system features a flowing sixteenth-note melody in the right hand and a steady eighth-note bass line. The second system includes a trill (tr) in the right hand. The third system continues the melodic and harmonic patterns. The fourth system also features a trill (tr) in the right hand. The overall texture is light and elegant, typical of 19th-century hymn accompaniment.

This section contains the vocal parts and piano accompaniment. The vocal parts are arranged in four staves: Soprano, Alto, Tenor, and Bass. Each staff begins with a rest, followed by the lyrics: "O praise the Lord with one con - sent, with one con - sent, with one con - sent, with one con - sent,". The piano accompaniment is shown at the bottom, with a first ending (1 tr) marked above the right hand. The lyrics "Oce..." are written below the piano part.

O PRAISE THE LORD WITH ONE CONSENT.

with one con - sent,

O praise the Lord with one con - sent

with one con - sent,

with one con - sent, and mag - ni - fy,.....

and mag - ni - fy,..... and mag - ni - fy,.....

and mag - ni - fy,..... and mag - ni -

and mag - ni - fy His Name, and

His Name, and mag - ni - fy His Name,

Ó PRAISE THE LORD WITH ONE CONSENT.

and mag-ni - fy,..... and mag-ni - fy His Name;
 - - fy,..... and mag - - ni - fy His Name;
 mag-ni - fy His Name, and mag - - ni - fy His Name; O
 and mag-ni - fy, and mag-ni - fy His Name;

with one con - sent, with one con-sent, and mag-ni -
 with one con - sent, with one con - sent,
 praise the Lord with one con - sent, with one con - sent,
 with one con - sent, O praise the Lord with one con - sent, and
 Res.....

- - fy,..... and mag - ni - fy..... His Name, and mag-ni -
 and mag - ni - fy,..... and mag - ni - fy His Name,
 and mag-ni - fy His Name, and mag ni - fy.....
 magni - fy His Name, and mag-ni - fy,..... and mag-ni -

O PRAISE THE LORD WITH ONE CONSENT.

fy,..... and mag - ni - fy His Name,
 and mag-ni - fy..... His Name, and mag-ni -
 His Name, and mag - ni - fy His Name, and mag-ni - fy,.....
 - fy His Name, and mag - ni - fy His Name,
 and mag-ni - fy..... His Name, and mag-ni - fy His
 - fy,..... and mag-ni - fy, and mag-ni - fy,..... and mag-ni - fy His
 and mag-ni - fy, and mag-ni - fy,..... and mag-ni - fy His
 and mag-ni - fy,..... and mag-ni - fy His Name, and mag-ni - fy His
 Name, and mag-ni - fy..... His Name, and mag-ni - fy His Name,
 Name, and mag-ni - fy His Name, and mag-ni - fy His Name,
 Name, and mag-ni - fy His Name, and mag-ni - fy His Name,
 Name, and mag-ni - fy His Name, and mag-ni - fy His Name, and mag-ni -

O PRAISE THE LORD WITH ONE CONSENT.

and mag-ni - fy,.....

and mag-ni - fy,..... and mag-ni - fy His

and mag-ni - fy,..... and mag-ni - fy His Name, His Name,.....

- fy,..... and mag-ni - fy,..... and mag-ni - fy,.....

..... and mag - ni - fy His Name; O praise the Lord with one con -

Name, and mag - ni - fy His Name; with one con -

..... and mag - ni - fy His Name; with one con -

..... and mag - ni - fy His Name; with one con -

8ves.....

- sent, and mag-ni - fy,..... and mag-ni - fy,.....

- sent, and mag - ni - fy,..... and mag-ni - fy,.....

- sent, and mag-ni - fy His Name, and mag-ni - fy His

- sent, and mag-ni - fy His Name, and mag-ni - fy His Name, and mag-ni -

(35)

O PRAISE THE LORD WITH ONE CONSENT.

and mag-ni - fy,..... and mag-ni - fy His Name.

..... and mag-ni - fy, and mag-ni - fy His Name.

Name,..... and mag - ni - fy His Name.

- fy,..... and mag-ni - fy His Name.

This system contains four staves of music. The first three are vocal staves (Soprano, Alto, Tenor) and the fourth is a piano accompaniment. The lyrics are distributed across the vocal staves.

Let all the ser - vants of the Lord His

Let all the

This system contains four staves of music. The first three are vocal staves and the fourth is a piano accompaniment. The lyrics are distributed across the vocal staves.

wor - thy praise, His wor-thy praise pro - claim.

ser-vants of the Lord, His wor-thy praise pro-claim, Let all the servants of the

Let all the ser-vants of the Lord, Let all the servants of the

This system contains four staves of music. The first three are vocal staves and the fourth is a piano accompaniment. The lyrics are distributed across the vocal staves.

O PRAISE THE LORD WITH ONE CONSENT.

Let all the ser-vants of the Lord His wor-ty praise pro - claim,
 His wor - thy
 Lord His wor - thy praise..... pro - claim, Let all the
 Lord His wor - thy praise..... pro - claim,
 L.H.

Let all the ser-vants of the Lord His wor-ty praise pro -
 praise pro - claim, His wor - thy praise, His wor - thy praise pro -
 ser - vants of the Lord, His wor - thy praise, His wor - thy praise pro -
 Let all the ser - vants, Let all the servants of the Lord, Let all the

5
 - claim, His wor
 - claim, His wor - thy praise, His wor - thy praise pro - claim,
 - claim, His wor - thy praise, His wor - thy praise pro -
 5
 ser - vants of the Lord His wor - thy praise, His wor - thy praise pro -
 8ves.....

O PRAISE THE LORD WITH ONE CONSENT.

Let all the ser-vants of the Lord His worthy praise pro - claim, Let all the ser-vants of the

- claim, Let all the ser-vants of the Lord His wor-thy praise pro - claim, His

- - - thy praise pro - claim, Let all the ser-vants of the Lord His wor-thy praise pro -

Lord His wor-thy praise pro - claim,

Lord His wor-thy praise pro - claim, His wor - - - thy praise pro -

wor - thy praise pro - claim, His wor - - -

- claim,

Let all the ser - vants of the Lord His wor - - thy praise, His wor-thy

- claim, Let all the ser-vants of the Lord His wor-thy

- - - thy praise pro - claim, Let all the ser-vants of the Lord His wor-thy

(38)

O PRAISE THE LORD WITH ONE CONSENT.

Let all the servants of the Lord His wor - thy praise..... pro - claim, His
 praise pro-claim, His wor - - thy praise..... pro - claim,
 praise pro-claim, His wor - thy praise pro - - claim; Let all the

8ves.....

wor - - - - thy praise..... His wor - thy praise pro - claim,
 His wor - - - - thy praise, His wor - thy praise pro - claim,
 His wor - thy praise,
 ser-vants of the Lord, Let all the ser-vants of the Lord His wor - thy praise proclaim, Let all the

8ves.....

His wor - - thy praise,..... His wor - thy praise pro-claim,
 His wor - - thy praise, His wor - thy praise pro - claim,
 Let all the ser - vants
 ser-vants of the Lord, Let all the ser - vants of the Lord His wor - thy praise pro - claim,

8ves.....

O PRAISE THE LORD WITH ONE CONSENT.

Let all the ser - vants of the Lord,

Let all the ser - vants of the Lord, Let all the ser - vants
of the Lord,

Let all the ser - vants of the Lord His wor - thy praise pro - claim,
of the Lord His wor - - thy praise, His wor - thy praise pro - claim, His
Let all the ser - vants of the Lord His praise pro - claim,

Let all the ser - vants

Let all the ser - vants of the Lord,
praise pro - claim,
Let all the ser - vants of the Lord His wor - thy praise pro -
of the Lord His wor - thy praise pro - claim, Let all the ser - vants

8ves.....

8ves.....

8ves.....

8ves.....

O PRAISE THE LORD WITH ONE CONSENT.

Let all the ser-vants of the Lord His wor-thy praise pro-claim, His

Let all the ser-vants of the Lord His wor-thy praise pro-claim, Let all the

wor - thy praise pro - claim,..... His

of the Lord His wor - thy praise, His wor-thy praise pro-claim, Let all the

8ves.....:

wor - - - - thy praise pro-claim, Let all the ser - vants

ser-vants of the Lord His wor-thy praise pro - claim, Let all the ser - vants

wor - - - - thy praise pro-claim, Let all the ser - vants

ser-vants of the Lord His wor-thy praise pro - claim, Let all the ser - vants

8

ff

of the Lord His wor - thy praise pro - claim.

of the Lord His wor - thy praise pro - claim.

of the Lord His wor - thy praise pro - - claim.

of the Lord His wor - thy praise pro - claim.

8ves.....:

for six years. The stool at St. Margaret's, Westminster, becoming vacant, Mr. Lemare was appointed. Under his direction the music at that important church became a great attraction. The magnificent organ built by Walker and Sons from his own specification was—and still is—a delight to London organists. The Saturday afternoon recitals which he inaugurated proved very popular, and did much to increase his reputation as a most capable player. But a new vicar was installed at St. Margaret's, and as he cut down the music very considerably, the organist resigned, and was succeeded by his assistant, Mr. Goss-Custard. So much recital work was now coming to Mr. Lemare, necessitating so much travelling, that he resolved for the future not to undertake regular Sunday duty.

Within a week of his resignation at St. Margaret's he was offered the post of organist at the Town Hall, Pittsburg, U.S.A., the best paid appointment in the world. This he accepted. His duties consisted of recitals on Saturdays and Sundays only, so the remainder of the week was spent in giving recitals in other parts of the States. During one of his summer holidays he paid his first visit to Australia, where he gave eighteen recitals in the Sydney Town Hall, and others in Melbourne and Adelaide, always to large audiences. After spending three years and a half at Pittsburg he returned to England, where he was quickly sought after for recitals.

In 1906 Mr. Lemare went to Wellington, New Zealand, to open the fine Norman and Beard organ in the Town Hall there. He gave fifteen recitals to crowded audiences. A visit was then paid to Melbourne to open the rebuilt organ in the Town Hall, where twenty-one recitals were given. Mr. Lemare's first visit here had left such a favourable impression that crowds were turned away from every recital, although the hall will hold 2,500 persons. The Melbourne papers were enthusiastic in praise of his performances. I note that the *Australian* wrote thus of one occasion:—"Then followed a scene of enthusiasm for which no parallel can be found, except those which marked the conclusion of Paderewski's recitals. The performer was recalled again and again, and the audience refused to leave until they had been gratified by a further example of Mr. Lemare's ability." I am not surprised to hear that the great organist regards a Melbourne audience as the most cultivated, refined, and discriminating he has ever played to.

A return visit was paid to Wellington for a short series of recitals, and Melbourne was again visited for four further performances. Brisbane was also visited, where four recitals were given. Returning to England *via* America, recitals were given in many towns in the States, the scenes of former triumphs. At the moment of writing, Mr. Lemare is again on his way to America and Canada, where he is

giving performances in the chief towns and cities, which will keep him fully engaged till about the end of April. He will be back in England about May 1st, and his agent, Mr. R. Louis Casson, 58, Princes Road, Wimbledon, will be glad to hear from anyone desiring to secure his services.

As a performer of Wagner music Mr. Lemare is unique. He was practically the first to seriously tackle Wagner on the organ. What he has done in this direction has often been a marvel even to well-qualified players. Without a doubt he has done much to popularise Wagner's music amongst organists and audiences.

As a lecturer Mr. Lemare has had some experience, especially in Australia. He has lectured on Chopin, Bach, Mendelssohn, and gives illustrations on the piano.

Mr. Lemare is not merely a performer, but he is a composer of conspicuous ability, especially of organ music. Comparatively few programmes are made up by any player without something from his pen. His *Andantino in D flat* and *Hanover* variations are exceedingly popular. His *Symphony in D minor* is a masterly work. He thinks possibly his *Pastorale in E*, *Romance in D flat*, and *Madrigal in D flat* are the most popular, though he himself is inclined to think that *Pastoral Poem* and *Liebestraun* contain some of his best writing. A new work, *Spring Song; from the South*, to be published very shortly, will, he believes, catch the public ear. The *Recital Series of Original Compositions* and the *Recital Series of Transcriptions for the Organ*, edited by Mr. Lemare, and published by Novello, are well known as useful pieces. A series of *Wagner Transcriptions* (Schott) and *Cecilian Transcriptions* (Augener), and a series of pieces issued by Simrock, contain much that is interesting and useful. As a vocal writer Mr. Lemare has also been successful, amongst his best known works being *Song of Songs* (Boosey), for orchestra and chorus: 'Tis the Spring, a cantata, a chorus from which is often given as a test piece in Wales: *This is the Day* (Novello), a very fine anthem; and a motett for baritone and orchestra, published by Shirmir, New York.

For home work Mr. Lemare uses a Mustel organ, which gives better orchestral effects than any other instrument. He also makes use of a phonograph to record anything of a special character that the spirit may move him to play.

Asking Mr. Lemare if his experience showed that the love of Bach's organ music was growing or otherwise, he assured me that he found it always appreciated. In Melbourne, for instance, he was recalled three or four times after a Bach fugue. But he has his own ideas as to playing Bach. "I never use full organ, and I play the fugues at a quicker tempo than most players," says he.

An "Improvisation" is an item on all Mr.

Lemare's programmes. The "subject" is usually given him at the last moment by someone in the audience, but he always manages by skill and experience to give such a display as to excite the admiration and wonder of his listeners. On one occasion in Melbourne, on July 4th, the American air, "Dixey's Land" and "Auld Lang Syne" were both suggested. Instead of selecting which he would have, he took both, and worked the two melodies into a very fine performance. Recently in Lancashire no one seemed inclined to suggest a subject, and at the moment the Town Hall clock sounded the Westminster chimes. He instantly took them as the subject, to the amusement and interest of the audience.

"Which of the modern writers for the organ do you most admire?" is a question I put to Mr. Lemare.

"I have a tremendous admiration for Widor and also for Hollins and Wolstenholme," was his reply, and went on to say: "I think I would rather hear Hollins give a recital than any man I know. His improvisations especially are most masterly."

Mr. Lemare is a smoker, a cigarette having a special attraction for him. He usually smokes one in the "interval" of his recitals. On one occasion he was told time was up before he had finished his smoke. Quite unconsciously he returned to the organ with the cigarette in his mouth, and only came to himself when the audience burst into a roar of laughter.

One of the most modest and genial of men, my chat with the celebrated organist was full of interest and pleasure. Knowing that three hours after I left him he would be on his way to New York, I heartily wished him—what, I know, is already assured—abundant success and a quick and safe return. He is full of vigour and life, and there is every reason to hope that he will delight audiences in all parts of the world for many years to come.

BROAD NIB.

LEEDS NONCONFORMIST CHOIR UNION.

Thus flourishing Union gave its second annual concert in the Coliseum on Saturday, March 21st, and was in every respect a great success. The Union has not yet been in existence two years, but already nearly fifty choirs have joined, and on the occasion of this concert the chorus numbered nearly 800 voices. Thanks very largely to Mr. Jas. W. Broadbent, the energetic and capable hon. sec., Mr. Winterbottom, the chairman of the Executive Committee, and the other officers, the Union has been well organised, and promises to be one of the most successful musical institutions in the city of Leeds.

The programme for the second concert was an advance upon that given at the first one, but the singers were fully equal to all demands made upon them. The trebles were brilliant, their upper notes, even to B flat, being particularly bright and true.

The basses were excellent, with full round tone. The tenors were pure and contraltos good, but these two parts were hardly strong enough for the sopranos and basses. The choir, as a whole, was most creditable, the attack, precision and "go" being really fine.

The first part of the programme was sacred. After an opening hymn, an inspiring rendering of "Sing praises unto the Lord" (Cruikshank) was given. Two choruses, "Thanks be to God" (Mendelssohn) and "Ye Nations" (Mendelssohn), were both excellently sung, the various "leads" being well taken up. "The Wilderness" (Goss) was good, the bass solo (sung by all the basses) being given with wonderful precision. "O Worship the King" (H. E. Nichol) was bold, and moved the audience to loud applause. "Rock of Ages" (Arthur Pearson), a very delicate and rather difficult composition, was sung with much expression.

The part-songs given in the second part were "A Song of Spring" (A. Pearson), a pleasing composition so well sung as to be encored; "In this Hour of Softened Splendour" (Pinsuti), which needed rather more attention to *p's* and *pp's*; "The Pig-tail" (Bullard), an amusing piece piquantly sung and encored; "The Indian Maid" (Hatton), with its weird passages for the trebles; and "The Hour of Rest" (Hemery) which suitably closed the proceedings. It was in the sacred items that the choir showed their best qualities. Part-songs always form a very small proportion of the work of church choirs—hence the tendency to excel in sacred music.

The Union is exceedingly fortunate in its conductor, Mr. Jer. Stones. No little credit is due to him for the success of the concert. His style is easy and graceful, and he got some excellent effects from his singers. It was evident he is most popular with his forces.

Mr. Robert Pickard, A.R.C.O., presided at the organ and piano, and proved himself a very capable accompanist of choral music. Always prompt to the beat, never overpowering the voices, he rendered most efficient service. He also played an effective solo.

The principals were Madame Beaumont, Miss Sallie Myers, Mr. Fred Fallas, and Mr. Hubert Varley, all of whom sang with so much acceptance as to be repeatedly encored.

During the interval R. P. Beckworth, Esq., the president, gave a short address, pointing out the advantages and aims of the Union.

The huge Coliseum was crowded, and, judging by the repeated applause, it was clear that the programme was thoroughly enjoyed. It was most encouraging to see the members of the Free Churches so heartily supporting the Union.

Mr. Minshall and Mr. Berridge were present from the parent Union, and at the afternoon rehearsal the former spoke a few words of congratulation and encouragement to the choir.

A large contingent of this Union will be the "solo choir" at the annual Choir Union Festival at the Crystal Palace on July 4th, which will no doubt add considerable interest to the occasion.

MAUNDER'S cantata, "Penitence, Pardon, and Peace," will be sung at Christ Church, Westminster Bridge Road, on April 9th, at 8 p.m., and Stainer's "Crucifixion" after evening service on April 12th, under the direction of Mr. Barson, the organist and director of the choir.

Recital Programmes.

PAIGNTON.—In the Wesleyan Church, by Mr. P. J. Mansfield, F.R.C.O., A.R.C.M., L. Mus., T.C.L. :—

Fantasia Héroïque J. A. Meale
 "Le Cygne" (by request) Saint-Saëns
 Carillon H. A. Wheelton
 Berceuse, Op. 59, No. 5 Salomé
 (a) "The Question" (Die Frage) } Wolstenholme
 (b) "The Answer" (Die Antwort) }
 The Ride of the Valkyries, "Die Walküre" .. Wagner

Chorus, "Let their Celestial Concerts all Unite" ("Samson") Handel
 Cavatina, Op. 29, No. 1 Townshend Driffield
 Marche in G, Op. 59, No. 1 Salomé
 Intermezzo ("Cavalleria Rusticana") .. Mascagni
 Overture to "Raymond" Ambroise Thomas

CLAPTON PARK.—In the Congregational Church, by Mr. Alfred Hollins :—

Concert Overture in E flat Faulkes
 Andante in F sharp minor Wesley
 Prelude and Fugue in D Bach
 Communion Grison
 "The Answer" Wolstenholme
 Scherzo Turner
 Improvisation
 Marche Funèbre et Chant Séraphique .. Guilmant
 Intermezzo and Overture, No. 1 Hollins

PONTYCYMMER.—In the Congregational Church, by Mr. T. D. Edwards, A.R.C.M. :—

Grand Cœur Salomé
 Prelude in Fugue Bach
 Andantino in D flat Lemare
 Introduction and Allegro Handel
 (From the Cuckoo and Nightingale Concerto.)
 Intermezzo Caractéristique T. D. Edwards
 Improvisation on "Hyfrydol"
 "Russian Patrol" Rubinstein
 Overture to "Zampa" Herold

PONTYPRIDD.—In Rhondda Baptist Church, Hopkinstown, by Mr. T. D. Edwards, A.R.C.M. :—

Grand Chœur Salomé
 Prelude and Fugue Bach
 Prayer and Cradle Song Guilmant
 Intermezzo Caractéristique T. D. Edwards
 Introduction and Allegro Handel
 (From the Cuckoo and Nightingale Concerto)
 A Storm Pastorale.

"Russian Patrol" Rubinstein
 Hallelujah Chorus Handel

LIVERPOOL.—In Princes' Avenue Prim. Methodist Church, by Mr. E. Townshend Driffield :—

Overture to the Occasional Oratorio Handel
 (Andante Maestoso, Allegro-Adagio, Marcia.)
 Serenade Jensen
 Allegretto in B flat Best
 Prelude and Fugue, E minor Bach
 Fantasia Guiraud
 Passepied Delibes
 Intermezzo Driffield
 March, "Undine" Benedict
 Offertoire, G major Wely

ILFORD.—In the Congregational Church, by Mr. L. G. F. Robson :—

Sonata, No. 2, in C Mendelssohn
 Salut d'Amour Elgar
 Pastorale in G major, Op. 103 Merkel
 The Rakoczy March Hungarian
 Marche Funèbre and Chant Séraphique .. Guilmant
 Fantasia (first movement only) .. Saint-Saëns
 "In Smyrna" (by request) Elgar
 "Pomp and Circumstance" (Military March No. 1) Elgar

BRIXTON.—In Independent Church, by Mr. J. Kendrick Pyne, Mus. Doc. :—

Suite in D major for Strings and Bass Handel
 Andante Cantabile (varied) from the Grand Septuor Beethoven
 Grand Prelude and Fugue in E minor Bach
 Andante Cantabile (from an Organ Symphony) .. Widor
 Fantasia pour l'Orgue, in E flat Saint-Saëns
 Rhapsody Elegiac in G minor (for the Organ) .. Kendrick Pyne
 Morceau pour l'Orgue ("Carillon") Clerambault
 Marche Gothique on a Gregorian tonality Salomé

By Mr. Reginald Goss-Custard :—

Overture in C minor Hollins
 Serenade (MS.) Goss-Custard
 Humoreske, Op. 101, No. 7 Dvořák
 Entrance of the Gods into Walhalla, "Das Rheingold" Wagner
 "Great" G minor Fugue Bach
 Improvisation
 Allegretto Grazioso (from the Serenade for Stringed Orchestra) Fuchs
 (a) Largo (from the "New World" Sym-phony) Dvořák
 (b) Finale

BARRY.—In the Wesleyan Church, by Mr. H. C. T. Ireland :—

March Wely
 Andante, "La Surprise" Haydn
 Grand Offertoire Batiste
 Sylvia Delibes
 Gavotte de Mignon Ambroise Thomas
 Fanfare Lemmens

ST. PANCRAS.—In the Presbyterian Church, Regent Sq., W.C., by Mr. H. C. J. Churchill, A.G.S.M. :—

Toccata and Fugue in D minor Bach
 Caprice Wolstenholme
 Cantilene Wheelton
 Laus Deo ("Messe de Mariage") Dubois

MATLOCK.—In the Congregational Church, by Mr. T. H. Bennett, F.R.C.O. :—

Fantasia in D minor Humphrey J. Stark
 Invocation and Marche Solennelle Maitly
 Variations on a Scotch Melody Dudley Buck
 Toccata and Fugue in D minor Bach
 Pastorale in A, from Sonata in D minor .. Guilmant
 Air de Louis XIII. Ghys
 Capriccio in F Wely
 Overture in C Hollins

A Fish Story—How I Caught Them.

I HAVE often thought that gathering a choir is very much like fishing. And successful fishing is not at all a matter of luck, though those who fail will be sure to tell you so. A good fisherman is an all-round man. He must be tactful, industrious, of infinite resource and cool judgment, patient and willing to wait when necessary, but strong and quick to act when the crucial moment comes. Almost anyone can catch coarse fish, but it takes a genius to land the trout, the salmon, and all the finer varieties of game fish.

I want to tell you my experience in catching "fish" for my church choir, says a writer in *The Church Choir*. Four years ago I came to this town (which shall be nameless), a place of 4,000 population, to take charge of the choir in the Methodist Church. I expected to find a choir, but at my first practice I had just seven people. That was a wet blanket on my spirits, and a cold one too, but I drilled them as best I could for an hour and went home to think. "Well, Mister," says I to myself, "you're up against a hard proposition. You have nothing to work on; it looks as if you must start to build from the very foundation." And I put that down as my first resolution. I determined to build slowly and use no poor material. "Quality first" would be my motto, even if it took me six months to gather a choir. Next morning I hurried over to the parsonage and talked over the situation with the pastor; found him in hearty sympathy with all my ideas and plans and anxious to help me in every way possible. He gave me the names of people in the church who were known to be singers, but who for different reasons had given up choir work, and like a pair of recruiting sergeants, we started out to call on these. By night I had secured the promise of seven of them, all very fair voices and all having had previous choir experience, to join the choir, so that for my first Sunday I had a choir of fourteen. Things were looking up. But I now had secured all who were known to be singers, and for the rest would have to "discover" them myself. So I made up my mind to get in touch with the young people of the church and town as soon as possible. I attended the Young People's meeting on Monday night, made myself as agreeable as possible, and got pretty well acquainted. During the service I sat beside a young man, a stranger who had just come to the town to take a position in a draper's shop. I noticed him singing a very good tenor in the hymns. "Here's a victim," said I, and I pricked up my ears. I got in conversation with him at the close of the service, walked home with him, and found that he had sung in a choir for some years, and had taken most of the tenor solos. I landed him. Fifteen.

But I mustn't neglect the older people, so Wednesday evening found me at the weekly prayer-meeting. When it came to the hymn-singing I kept quiet and listened. Hark! There's a good bass voice across the room. I listen and look through the crowd and finally spot my man, a

middle-aged gentleman, deep-chested and strong. After the service I am at his side, and he almost takes a fit when I ask him to join the choir, says he's too old for that, though he used to be a choir singer as a young man. With the help of the pastor I pull him in. Sixteen.

Incidentally he mentions that he thinks his daughter of sixteen has a very fair alto voice, so I drop around next day and try her. She is a fine alto, round and sweet, and feels quite proud to be asked into the choir. Seventeen.

Saturday afternoon there is a football match in town between the home team and one from a neighbouring town, and I join the crowd. An exciting game in which the home team wins. The crowd starts down town singing lustily as they go. "Here's a good place to fish," thought I, and got right into the crowd. And sure enough, from that crowd of lusty young singers I pulled out two—a good baritone and a very fair tenor. Nineteen.

I now had a pretty fair choir for a town church, and I decided to train these up thoroughly and not be in a hurry to add to my numbers. But I kept on mixing with the people, getting acquainted as fast as possible, and trying to make a friend of every person I met. I joined the Sunday school, and finding the singing poor and no one to lead, I spoke to the superintendent and offered to take charge of the singing. In a few weeks we had the school singing heartily, and everyone talking about our bright school and the big improvement good singing had made.

People were beginning to get interested in me and in the work I was trying to do, and some were even beginning to call me a "hustler," "a fine leader," "a good fellow," and other encouraging names, so I decided the time was ripe for launching my last idea. I suggested to the pastor, the choir, and some of my strongest friends, that we start a singing class in connection with the church, but to which outsiders would also be welcome. I felt that this was the best way of discovering and developing latent talent as well as of getting all the people interested in music. My proposal was received with enthusiasm by those to whom I had submitted it, and each one became an agent to talk it up amongst their friends. The following Sunday the pastor announced a meeting for organising a "choral club," as we called it. We had a good turn-out, and our club started out with fine prospects. I took up the rudiments of music, sight-singing, and light choruses. Before many weeks we had a membership of eighty from our own church and the town, and the interest was maintained throughout the season, until we gave our closing concert in May.

Every winter since I have kept up this club, and neither I nor the church would now be willing to do without it. I have caught a lot of fine fish in that pool, and they are all valuable members of my choir now. And from this club I am able, at any

time when there is a vacancy in the choir, to draw recruits who have had some training and can read music.

I now have a choir of thirty voices of good quality, and very good readers. I am happy in my work, people call me a success, and the whole town takes pride in our Methodist choir. I think perhaps I am given more credit than I deserve, for I have

done nothing more than others could do under similar circumstances. I have simply tried to use common sense and alert business methods. I have put in practice some of the points I learned when as a boy I used to coax the speckled beauties from their hiding places up the old trout creeks. I went after the fish instead of sitting down and waiting for them to come to me.

Echoes from the Churches.

Anthems or Part Songs from our Publisher's Catalogue to the value of Five Shillings (marked price), will be sent every month to the writer of the best paragraph under this heading, the winner to make his or her own selection. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. Franklin Higgs.

METROPOLITAN.

THE CITY.—In spite of inauspicious weather, the City Temple was filled with a decidedly appreciative audience, when Mendelssohn's "Elijah" was performed by an augmented choir under the direction of Mr. A. J. Hawkins. Taken as a whole, the performance was a creditable one. Miss Winifred Marwood, Miss Jessie Goldsachs, Mr. Reed and Mr. Montague Borwell were the principals. Mr. Joseph Reed gave a particularly beautiful rendering of "If with all your hearts," while Mr. Montague Borwell sang the difficult music allotted to "Elijah" with dramatic intensity and singular ease, evoking enthusiastic applause, especially with the solos, "Lord God of Abraham," "Is not His word," and "It is enough." The other soloists were Miss Irene Spong, Miss Edith Wesley, Mr. Wilson Cairns, and Mr. Allen Engles. Mr. Thomas J. Crawford, F.R.C.O., presided at the organ, and contributed in no small degree towards the success of the performance.

CROUCH END.—The Congregational Church choir, conducted by Mr. Booth, gained the first prize for church choirs of mixed voices at the Alexandra Palace Musical Competition.

HARRINGAY.—The Congregational Church choir, under Mr. Rowley, gained the silver cup for madrigal singing at the recent competition at the Alexandra Palace. Dr. McNaught, the judge, spoke in high terms of the choir singing. This choir also took the second prize in the mixed voices choir competition. Mr. Rowley is to be congratulated upon the success.

ISLINGTON.—The music at Claremont Mission is maintained at a high level, and quite above the average at places of this kind. Mr. Blandford, the able musical director, is particularly careful to avoid the trashy tunes too often sung at mission services, and has proved most fully that the common people can just as easily be taught to sing good tunes, and to thoroughly appreciate them. It has been the custom during the past winter months to hold a special musical hour once a month, after the ordinary service. A particularly successful one was given on Sunday evening, February 23rd, when the well-trained choir sang in excellent style such anthems as "What shall I render" (A. H. Brown), "Lift up your hearts" (Barnby), and "The radiant morn" (Woodward). A small orchestra also played selections from Mendelssohn and Wagner, and Mr. Alexander Tucker sang "O God have mercy" ("St. Paul") and "The Peace of God" (Gounod). For upwards of five years Mr. Blandford has cheerfully given his energetic services to

the work, not only on Sundays, but usually two or three week nights besides. The London Congregational Union must surely deeply appreciate such whole-hearted service and no doubt reckon it an important asset of this very successful mission centre.

KINGSTON-ON-THAMES.—The Congregational Church Guild brought a most successful session to a close with an Irish concert, by some members of the choir under the able direction of Mr. George Eaton Hart, and assisted by Mr. G. Taperell. The lecture hall was crowded with a most appreciative and enthusiastic audience, who repeatedly demanded encores. Mr. Harry Wellard accompanied throughout the entire evening with his usual excellent taste and judgment. A most hearty vote of thanks to Mr. George Eaton Hart and the choir was proposed by the President, Rev. J. C. Harris.

LEWISHAM.—The Lewisham Congregational Church choir recently gave a performance of Leoni's "Gate of Life" in the Court Hill Hall. Mr. Frank Idle, A.R.A.M., their conductor, has trained his forces to a high pitch of excellence, and they gave a dramatic rendering of the work. The music is not easy, and abounds in difficulties, but these appeared to present no obstacle to the singers. The volume of tone was remarkable for a church choir, and the attack and phrasing were all that could be desired. The soloists were Miss Winifred Burke (soprano), Mr. Frost Lambert (tenor), and Mr. Arthur Rose (baritone). Miss Burke's reading of the part of Portia was very sympathetic, and the same remark applies to Mr. Frost Lambert in his rendering of the part of Probus, while the duet between Portia and Probus was delightfully sung by both artistes. Mr. Lambert was especially good in the trying solo work allotted to Probus, and sang with considerable artistic expression. As the "Chief Priest," Mr. Arthur Rose's singing was characterised by a breadth and impressiveness thoroughly suited to the part. In the second part of the programme the choir gave Leslie's "Lullaby of Life," Elgar's "My love dwelt in a Northern Land," and Barnby's madrigal, "Sing a joyous roundelay," as unaccompanied items, and especially distinguished themselves in the first two of these for the beauty of expression and refinement of tone. Miss Grace Ivorson, who acted as accompanist, played Chopin's "Third Scherzo," and Miss Ella Smythe gave a humorous recitation. Mr. Duncan Mann was at the organ, and gave valuable assistance in the accompaniment to the "Gate of Life."

LEYTON.—On Thursday, March 5th, a very excellent performance of the oratorio "The Captives

of Babylon," was given by the choir of Fetter Lane Congregational Church, assisted by a band, ably conducted by Mr. F. G. Holmes. The whole choir responded admirably to his training, so that precision, time and expression were carefully observed. The artistes, Miss Phyllis Smith (soprano), Madame Tisshaw (contralto), Mr. Willet V. Dalton (tenor), and Mr. H. S. Robinson (bass), all rendered good account of themselves, and the audience were not sparing in showing their appreciation. Mr. Markwell presided at the piano, and Miss Beatrice Law at the organ. The band did good work; but, it may be said that if it were possible to regularly rehearse the band as an orchestral society it would be a valuable asset in future performances at Fetter Lane. The composer of the oratorio, Mr. George Shinn, Mus.Bac., Cantab, was present, and was very warm in his expressions of approval, at the way his work was rendered.

N. KENSINGTON.—On the 8th ult., at the Ladbroke Grove Chapel, the choir gave a musical service after the usual evening service, when Mendelssohn's "Forty-second Psalm" and Sullivan's "Sing, O Heavens," were rendered. The solo in the former was taken by Miss Pratt, and the quintet by Miss Pratt and Messrs. Medland, Page, Fuller, and Tunks. Mr. Thomas Short conducted, Mr. Henry C. Hart presided at the organ, and Mr. Harold G. Medland officiated at the pianoforte.

TOTTENHAM COURT ROAD.—In connection with the Whitefield's Mutual Improvement Society, Mr. Alexander Tucker gave a song recital on March 4th. He sang no less than twelve songs of various kinds. Mr. J. Waugh Owens, the assistant organist, played some pianoforte solos, and Messrs. S. J. Clarke and A. Digby Brant gave some recitations.

WALTHAMSTOW.—On Thursday, March 5th, in connection with the anniversary services at the Blackhorse Road Wesleyan Church, a musical service, consisting of selections from "Elijah," was given by the choir and friends of the Leyton Wesleyan Church. Dr. C. H. Panting, the choir-master, conducted. Mrs. C. H. Panting presided at the piano, and Mr. F. M. Taylor at the organ. The principals were Miss Winifred Tisshaw, Miss Maud Baker, Mr. W. Vawdrey Ley, and Mr. C. Winter Coppin; these singers being supported in the other solo parts by Madame Annie Boys, Mrs. C. Butters, Mr. E. L. Green, and Mr. Edward Pettersson. Special mention should be made of the following items: "What have I to do with thee?" by Miss Winifred Tisshaw and Mr. C. Winter Coppin, their dramatic singing calling forth much applause; "Hear, ye Israel," by Miss Winifred Tisshaw; and "It is enough," by Mr. C. Winter Coppin. The quartettes, "Cast thy burden on the Lord" and "O come every one that thirsteth," by the principal soloists, were all that could be desired, the voices blending perfectly. Of the choruses, "Thanks be to God," "He watching over Israel," and "He that shall endure to the end," were the best efforts, the light and shade being well sustained throughout the whole performance.

PROVINCIAL.

BARRY, S. WALES.—Mr. H. C. T. Ireland has been appointed organist and choir-master at the Wesleyan Church. On March 4th an organ recital was given in the church by Mr. Ireland, which was followed by a concert. Songs were contributed by

Messrs. Llewellyn Jones and W. P. Jones, violin solo by Mr. A. Roberts, oboe solo by Mr. S. Draper, and a small orchestra rendered several pieces.

BESSES (NEAR MANCHESTER).—On Saturday, February 15th, Mr. and Mrs. Leaver gave their annual party to the choir and friends. At five o'clock the company, numbering 112 persons, sat down to a substantial tea. Afterwards the room was cleared, and the choir, conducted by Mr. Leaver, the organist and choir-master, entertained their friends with music. Each item on the programme was most carefully rendered, and the choir and all the soloists were rewarded with hearty applause and recalls. A highly enjoyable feature was the delightful unaccompanied singing of the choir, who gave their pieces with great attention to light and shade. Mrs. Ernest Leaver's pianoforte solos were greatly appreciated, as were also her tasteful accompaniments. A vote of thanks to the host and hostess for providing the means of spending such a delightful evening was heartily carried. Mr. Leaver briefly responded. Fruit was served, followed by games, etc. At 9.30 supper was partaken of, and at ten o'clock the pleasant and harmonious proceedings were terminated by the singing of the doxology and the benediction.

COLCHESTER.—On March 2nd Mr. Alexander Tucker gave a song recital at Lion Walk Congregational Church, assisted by the choir of the church and friends. Mr. W. Christian Everett presided at the organ, and played several solos.

CROSS KEYS, MON.—A new organ by Messrs. Steele and Keay, of Burslem, was opened on February 26th, in the Primitive Methodist Church. A dedication service was held in the afternoon, when a sermon was preached by the Rev. T. Thomas, of Pontymister, and the organ was unlocked by Mrs. D. S. Lees, the wife of the pastor. Mr. H. F. Nicholls, A.R.C.O., of Newport, presided at the new instrument, and played "Andante in D" (Silas) and "Cantilène Pastorale" (Guilmant), which well displayed the qualities of the organ. In the evening the church was crowded for a vocal and instrumental recital. Mr. Nicholls played the following pieces:—"O Sanctissima" (Lux), "Barcarolle" (Wolstenholme), "Pastorale in C" (Wely), "Andante in G" (Batiste), "Humoresque" (Dvůrák), "Pomp and Circumstance" (Elgar). The choir, under the direction of Mr. T. Sage, rendered several choruses, including "He watching over Israel" and "Thanks be to God" (Mendelssohn), "Lord, Thou art God alone" (Mendelssohn), "Hallelujah Chorus" (Handel). Vocal items were rendered by Mr. Tom Watkins, of Risca.

FOLKESTONE.—On March 11th the Rev. J. H. Goodman gave an interesting lecture on "Psalms and Hymns in Biography and History" in Grace Hill Wesleyan Church, with Mr. Frank M. Facer, B.A., in the chair. The choir ably rendered the musical illustrations. Unfortunately, owing to ill-health, the esteemed choir-master, Mr. Bramley, was unable to take part—the first time for thirty years he has been silent on such an occasion.

GLOUCESTER.—At the evening service in Southgate Congregational Church, on Sunday, March 22nd, Mendelssohn's "O come let us sing" was given by the choir in its entirety, including the chorus which was discovered amongst the composer's autograph MSS. after his death and published as an appendix to the work. The pastor, Rev. A. T. S. James, in his sermon, gave an exposition of Psalm xcvi., from

which the words of the cantata are taken, and this formed an appropriate preparation for the musical version which followed. The choir entered with devotion and sincerity of purpose into their work, and gave a rendering to which the congregation listened with evident interest and satisfaction. The effect of the whole service was such as to lead several of those who were present to express the wish that musical works might be more often introduced into our services. The solos were taken by Mr. Percy Deggan, and the duet by Miss Belcher and Mrs. L. L. Bland, all members of the choir. Mr. E. H. Clifford was at the organ and Mr. Franklin Higgs conducted.

MANCHESTER.—Mr. Granville Humphreys, musical director of the South London Mission, has accepted the invitation of the Manchester Nonconformist Choir Union to resume his position as conductor of the Union. Mr. Humphreys will, however, still continue his work at the Mission.

MATLOCK.—An organ and vocal recital was given in the Congregational Church on March 10th. Mr. T. H. Bennett, F.R.C.O., being at the organ, and Mr. Alexander Tucker the vocalist.

MITCHELDEAN (Gloucestershire).—A contingent of the Southgate Congregational Choir (Gloucester) gave a sacred concert at the chapel on Tuesday, March 17th. The visit of the city choir to the smaller sister church in the country was much appreciated, as such help tends to strengthen the interest which should exist in such cases. There was a good attendance, and the audience were delighted with the two hours' programme which was given. The friends who rendered solos and concerted pieces were Miss Belcher, Miss Cooper, Mr. and Mrs. L. L. Bland, Mr. Deggan, and Mr. Cooper, Mr. Franklin Higgs accompanying.

RHOSLLANERCHRUGOG.—The Bethlehem United Choral Society produced Mendelssohn's "Elijah" in the Bethlehem Congregational Church on Wednesday evening, March 11th, under the bâton of Mr. Dan Roberts. The principals were Madame Davidson (soprano), Miss Helen Jones (contralto), Mr. Harry Lewis (tenor), and Mr. David Hughes, R.A.M. (baritone). The organist was Mr. Caradog Roberts, Mus.Bac. (Oxon.), F.R.C.O., and the chair was occupied by Mr. John Mahler, Chirk. Mr. E. T. Williams acted as secretary to the committee. The choir was a well-balanced body of eighty voices, and they did their work in a manner that was most creditable. The principals, too, were admirable. In Mr. Dan Roberts the society has an able and painstaking conductor, and he is to be congratulated upon the undoubted success of the work.

SOUTHPORT.—A new organ costing £1,500 has been erected in Chapel Street Congregational Church.

ST. HELEN'S.—On Tuesday, March 10th, Mr. George Kendall gave an "Elocutionary and Musical Recital" in the Congregational School-room. There was a large and appreciative audience.

THE BLIND ORGANIST AND THE SCEPTICAL DEACON.

The following is one of Dr. Campbell's stories of his blind pupils. An organist had to be chosen for a Presbyterian Church at Glasgow, and one of the pupils was among the candidates. The congregation was to call upon the competitors to play

any three hymns at haphazard, while the little band of umpires were to make the final judgment. The Doctor found that the hymn-book contained no less than a thousand and sixty-two hymns. Now the blind have to commit their music to memory, and it was plainly impossible for the most phenomenal memory to keep such a number of tunes in his head, so what did the Doctor do but get some friend to tell him the favourite hymns of the congregation. He mentioned some sixty or seventy, which the Doctor took in to his man, saying: "Now, Fred—here you are—you've just three weeks—and you've got to learn every one." The trial soon came, the church was packed, the wind was in the organ, the competitors were ready to begin, the umpires stood at attention, and the congregation called for Hymn 203. Of course the blind man was the centre of attraction, and when his turn came to go to the organ the congregation was breathless. He played it beautifully. "Heuch!" cried the sceptical deacon, "it's a fleuk." Then they all went on again at Hymn 151. Again the blind man rendered it exquisitely, much to the astonishment of the umpires. A regular titter went up from the people when the deacon cried: "Heuch! the deil's in it." With the third hymn the blind man was equally successful, and this time the doubting deacon exclaimed: "It's a pairfect meeracle!" And the Doctor's nominee won the prize.

Correspondence.

MR. MIDLANE—A CORRECTION.

To the Editor of THE MUSICAL JOURNAL.

DEAR SIR,—May I be allowed to correct a misleading statement which appears in your March issue among Mr. Cuthbert Hadden's "Notes." Mr. Midlane is not suffering any anxiety concerning his monetary affairs. I have his express denial of a statement which has unfortunately gained currency.

Some few years ago he was in financial difficulty, and the Sunday School Union took up the case, and raised among the Sunday Schools of Great Britain and the Colonies a sufficient sum of money to ensure an annuity to Mr. and Mrs. Midlane for the remainder of their lives. The money was invested in one of the best known insurance companies, and instalments of the annuity are paid at regular intervals. It would be quite superfluous therefore for the clergy and superintendents now to take up Mr. Hadden's kindly suggestion of appealing for funds on behalf of Mr. Midlane.—Most truly yours,

CAREY BONNER,

General Secretary The Sunday School Union, 56, Old Bailey, E.C.

THE PIANOFORTE IN THE SUNDAY SCHOOL.

To the Editor of THE MUSICAL JOURNAL.

DEAR SIR,—May I be allowed to correct a small point in your reference to the opinion I recently expressed upon the use of the pianoforte in Sunday Schools. In several of the newspapers, unfortunately, a garbled statement of my remarks was given. In reply to a question, how to brighten singing in the schools, I suggested the use of the pianoforte, because when properly played it

gives a more decided lead to the singing than a harmonium does alone. I certainly did not say that the harmonium gave "too much of an orchestral effect." The statement was that an ideal result would be obtained when the pianoforte and harmonium or American organ were used in combination—the pianoforte supplying the precision in lead, and the other instrument giving an orchestral effect. You will see, therefore, that my remark precisely accorded with the opinion expressed in your own leaderette.—Yours truly,

CAREY BONNER.

HORN OR OBOE.

To the Editor of THE MUSICAL JOURNAL.

SIR,—In reply to "A Country Organist," I should strongly advise him to go in for an oboe in preference to a horn. The former is so useful as a solo stop, and pleasing in soft combinations. If the diapason is good there ought to be sufficient support for the congregational singing. Too much of the horn (and how frequently it is overdone) falls upon one.—Yours, etc.,

C. J. R.

[Several other correspondents write very much to the same effect.—ED. M. J.]

New Music.

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Folks' Songs from Somerset. Fourth Series. Edited by Cecil J. Sharp. 5s. net.—These twenty-five songs are quaint and full of interest. Mr. Sharp has gathered them from various districts of the county, but chiefly from the neighbourhood of Bridgwater. Singers will find most of them a pleasant relief from the monotony of many of the songs of to-day.

NOVELLO AND CO., WARDOUR STREET.

The Darkest Hour. Cantata. By Harold Moore. 1s. 6d.—This Lenten cantata should be heard frequently, especially on Good Friday. It is written on similar lines to "The Crucifixion" (Stainer), and contains some excellent numbers. It is a work that will interest both singers and congregation, and we cordially recommend choir-masters to look at it before fixing upon Easter music.

Concert Fantasia. For the organ. By Herbert W. Wareing. 2s. 6d.—A very useful and pleasing composition. The *allegro con brio* movement is very spirited.

Fantasia for organ on the old melody, "Urbs Beata." By William Faulkes. 1s.—A short but effective piece, with a bold *ff* finish.

The Village Organist. Book 47.—This number contains six pieces for special occasions, viz., Dedication Festival, Baptism, Confirmation, Holy Communion, Offertory, General Thanksgiving. The composers are Faulkes, Meyerbeer, Mendelssohn, J. B. Calkin, Merkel, and S. S. Wesley.

Rolling on Foaming Billows (Haydn), *Consume them all* (Mendelssohn).—These two well-known bass airs, edited by Alberto Randegger, will be useful to young professionals and amateurs. No man knows the traditional rendering of the oratorio better than Mr. Randegger.

Souvenir des Montagnes Bleues. For violin and pianoforte. By Thomas F. Dunhill.—A tasteful piece, suitable for drawing-room or concert purposes.

The Keel Row. The Mother's Lamentation. Part-songs. By Thomas F. Dunhill. 2d. each.—Graceful and effective part-songs, free from difficulties.

Jesu, Lord of Life and Glory. Jesu, Meek and Lowly. By Edward Elgar.—Two anthems of a meditative character. Arranged from Op. 2.

Staccato Notes.

Sir Hubert Parry has resigned the Professorship of Music at Oxford.

The second Alexandra Palace Competitive Festival was a great success.

Sir Charles Santley and Sir J. Hare were entertained by members of the O.P. Club on March 20.

A testimonial is to be presented to Dr. Cummings, in connection with the recent voice-production libel case.

The Leeds Choral Union gave an excellent rendering of Bach's Magnificat in D in Queen's Hall on February 29.

Mr. Walter Slaughter, the well-known composer of light music, died on the 2nd ult. in the 49th year of his age.

Madame Clara Novello died last month in Rome, aged eighty-nine. She was the fourth daughter of Vincent Novello. She retired in 1860.

Dr. J. C. Bridge, organist of Chester Cathedral, has been appointed Professor of Music at the Durham University, in succession to the late Dr. Armes.

A Dane named Sandell has invented a self-playing violin. The mechanism is intricate and delicate, and resembles an automatic piano, as the notes are produced by perforated music rolls. It has taken him ten years to perfect it, and the price is £500.

Mrs. Threlfall has founded a scholarship (two years' free tuition) at the Royal Academy of Music for competition to British subjects of either sex under twenty-one years of age, to be awarded to the candidate who exhibits the greatest promise in organ playing.

To Correspondents.

AMICUS.—Look at Westbrook's arrangement. It is much less difficult than Best's.

J. D.—You need a soprano, tenor, and bass.

R. F. C.—His name is not in any musical directory, and we have never heard of him.

JAMES.—Try Curwen and Sons.

R. O.—Without seeing the organ, it is quite impossible to express an opinion.

The following are thanked for their communications:—J. J. (Chester), T. B. (Stafford), W. T. (Penzance), R. J. B. (Birmingham), C. M. (Ashton), T. A. (Morpeth), W. J. (Nottingham), F. O. (Dublin), F. M. (Muswell Hill), J. A. R. (Glasgow).

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